

The Solomon R. Guggenheim Museum

1981 Annual Report





The Solomon R. Guggenheim Foundation

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The Solomon R. Guggenheim Museum, New York
The Peggy Guggenheim Collection, Venice

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Robert J. Mares

Constantin Brancusi, *Matiara*, 1915
The Peggy Guggenheim Collection, Venice

The Solomon R. Guggenheim Museum
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The Peggy Guggenheim Collection
Palazzo Venier dei Leoni
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The Solomon R. Guggenheim Foundation

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The Solomon R. Guggenheim Museum

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The Peggy Guggenheim Collection

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*Learning to Read Through the Arts
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Hanna Altman, Executive Director
Andrea Zakin, Education Director
Dr. Edith de Chiara, Consultant

Listing as of December 31, 1981

President's Report

1981 was another successful year for the museums that operate on both sides of the Atlantic under the auspices of The Solomon R. Guggenheim Foundation. As the following pages indicate, there was a continuance in New York at The Solomon R. Guggenheim Museum of major exhibitions and authoritative publications, and an enrichment of the collection resulting from increasingly frequent gifts and occasional purchases. In Venice we made great strides in our stewardship of The Peggy Guggenheim Collection, with the invaluable counsel and support of the Advisory Committee of this unique institution.

Tom Messer, our Foundation Director charged with the responsibility of both museums, and his staff here and abroad are becoming accustomed to their dual role and the opportunities and challenges it creates. For instance, we have established a cultural bridge between Italy and the United States, as exemplified by our organization of a show in Rome of works from both collections and the planning of an exhibition in New York featuring young Italian artists, both of which were realized in early 1982.

During the year we successfully mobilized considerable financial support from Italian individuals, corporations and governmental bodies; The Peggy Guggenheim Collection was thereby rendered virtually self-sustaining with the additional help of proceeds from admissions, which reached almost 100,000 in 1981.

More than ever before, the Foundation relied upon the advisory bodies both in New York and Venice for invaluable guidance and tangible financial support. At year-end the board in Venice appointed Madame Claude

Pompidou its Chairman, which I am confident would have pleased my cousin Peggy enormously.

The Museum in New York continued to benefit during the year from funding from the National Endowment for the Arts, the National Endowment for the Humanities and the New York State Council on the Arts. In addition, corporate giving increased importantly, with Exxon Corporation, Knoll International, Philip Morris Incorporated, Brown and Williamson Tobacco Corporation and Mobil Corporation supporting specific endeavors. The Half-Century Fund campaign completed its fourth year not far off target, with \$14.3 million raised toward our five-year goal of \$20 million. Augmenting financial resources in this manner is difficult for our Foundation with its specialized focus on modern art and its dedication to qualitative, rather than quantitative, aims. Our success has been made possible by our relatively simple campaign structure and by the hard work of gifted, motivated individuals too numerous to mention here. As audited figures elsewhere in this report indicate, our operating deficit for 1981 was minimal in relation to the scope of our combined activities.

Our success in the management of the Foundation's mandate is primarily due to the loyal, selfless dedication of all those who work for both museums, under the leadership of an understanding, perceptive, diligent Board of Trustees.

Peter O. Lawson-Johnston, *President*
The Solomon R. Guggenheim Foundation



Marilyn Mazur

Mme. Claude Pompidou and Peter O. Lawson-Johnston at Giorgio Morandi dinner



Marilyn Mazur

His Excellency, Richard Gardner, former Ambassador to Italy, Giosetta Capriati and Peter O. Lawson-Johnston at Banca Commerciale Italiana reception

Director's Report

Annual accounts of institutional achievements tend to be repetitive. To avoid the uniformity that follows quite naturally from identical outlines, it may be well to stress conspicuous changeable factors, thereby underlining in each twelve-month period what distinguishes it from other such time spans. 1981, if so approached, becomes the year, above all, of important acquisitions, which is to say that emphasis has been redirected towards the Museum's most central function. Since the Guggenheim has been forced to collect virtually without acquisition funds in recent decades, such a reemphasis is not without significance even if the means needed for its full realization are still inadequate.

But the special circumstances that prevailed in 1981 would have remained without results had not the Trustees and Staff kept the primacy of collecting firmly in mind. Our most important acquisition of 1981, Braque's 1919 still life, *The Buffet*, now on permanent display in the Museum's Thannhauser Wing, is a case in point. Its inclusion in the permanent collection lessens one of the more painful under-representations that still haunts the Guggenheim, with its impressive concentrations and its glaring weaknesses. The numerical strength of works by Kandinsky, Klee, Marc, Robert Delaunay, Léger, Chagall, Brancusi, Miró, Dubuffet and the early Picasso are, to some extent, offset by an almost total absence of work by Henri Matisse. The Fauves, Expressionists and the Surrealists are also only sportily represented at the Guggenheim in New York—although, of course, rich Surrealist holdings are available at The Peggy Guggenheim Collection in Venice. Until now our Braque sequence was comprised of a fine Fauve landscape of 1906, which

came to us in 1978 through the generosity of Justin K. Thannhauser, of two exemplary Cubist companion pieces of 1909-10 and a late still life, also a bequest of Mr. Thannhauser, in addition to two fine paintings in The Peggy Guggenheim Collection. That *The Buffet* is installed permanently in the Thannhauser Wing is fitting for two reasons: because it joins the two above mentioned gifts by Mr. Thannhauser and, more importantly, because its acquisition was made possible through funds realized by the sale of a number of Thannhauser gifts that had lost their original significance for us as our collection grew. Justin K. Thannhauser, a wise and generous donor, had foreseen that such situations might arise and made provisions in his contract with The Solomon R. Guggenheim Foundation that enabled his widow, Hilde Thannhauser, in her capacity as President of The Justin K. Thannhauser Foundation, to grant permission for sales of works from the bequest as well as for the purchase of others.

Another work of great significance to enter our holdings is Liubov Popova's Cubo-Futurist *Landscape* of 1914-15. It was given to the Guggenheim by George Costakis, as a gesture of appreciation for the presentation of his collection of Russian avant-garde art during the fall season. The Popova gift, upon completion of the traveling show of the Costakis collection, will, like the Braque, be placed on permanent view; it joins a small but select group of Russian Cubist and Rayonist works by Malevich, Larionov and Goncharova already in our possession and also relates to Futurist paintings and sculpture in the Guggenheim's New York and Venice collections.

The gratitude of The Solomon R. Guggenheim Foundation to donors who gave works directly to us or contributed the funds with which to purchase them is commensurate with the importance of these acquisitions. The following list of selected acquisitions in chronological sequence offers an indication of their significance, which, as we have already noted, was exceptional both qualitatively and quantitatively during the year under review.

1. Popova, *Landscape*. 1914-15. Gift, George Costakis
2. Braque, *The Buffet*. 1919. The Justin K. Thannhauser Foundation, by exchange
3. Mondrian, 2 untitled notebooks. n.d. Gift, David Finn and Maurice Kaplan
4. Rothko, *Untitled*. ca. 1944-46. Anonymous, in memory of Mina Boehm Metzger
5. Tworlov, *House of Rocks*. 1952. Gift, David A. Prager



Robert F. Mates

Georges Braque, *The Buffet*. 1919

6. Noland, *Trans Shift*. 1964. Purchased with funds contributed by Elaine and Werner Dannheisser and The Dannheisser Foundation
7. Bill, *Parallels of Double Colors in Space*. 1970-73. Purchased with funds contributed by William C. Edwards, Jr., in memory of Sibyl
8. Dubuffet, *Mischievous One*. 1971. Anonymous gift
9. Close, *Stanley*. 1980-81. Purchased with funds contributed by Mr. and Mrs. Barrie M. Damson
10. Anuszkiewicz, *Soft Violet*. 1981. Gift, Mr. and Mrs. Edward G. Shufro

Many other acquisitions of great importance to the Guggenheim's permanent collection are cited in the body of this publication, but special mention should be made here of Mr. and Mrs. Bruce J. McCowan's gift of two Kandinsky drawings, which follows two other such gifts last year, thereby materially increasing the representation of this Russian master in the single medium in which our holdings are numerically small; Alexander Lieberman's contribution of four Kupka works on paper, which significantly strengthens our growing collection of works on paper by this Czech pioneer of abstraction; a grant from Exxon Corporation, part of their continuing program of support for young talent, which allowed us to purchase one work by each participant in our *Emergent Americans* show of this year; and Evelyn Sharp's annual deed to us of a fractional interest in two Léger and two Miró paintings, whereby their ownership is gradually transferred to the Museum.

The six loan exhibitions held at the Guggenheim Museum during 1981 included two group shows of young American artists (19 *Artists—Emergent Americans: 1981 Exxon National Exhibition* and *Seven Photorealists from New York Collections*), one retrospective of an American (Arshile Gorky) and two of Europeans (Jean Dubuffet, Giorgio Morandi) and one group exhibition of historic European modernism (*Art of the Avant-Garde in Russia: Selections from the George Costakis Collection*). The ratio of exhibitions of contemporary art to those of earlier modern art and of American to international art varies marginally from year to year, but over longer intervals affirms the Guggenheim's simultaneous commitment to all origins and periods within the modern era.

The Gorky retrospective, presented by Diane Waldman, and the Russian avant-garde show, curated jointly by Margit Rowell and Angelica Rudenstine, had the most far-reaching effects among all our efforts in 1981, if one may judge by critical response, public attendance and the interest of sister institutions, which resulted in their ex-



Carmelo Guadagno

L. S. Popova, *Landscape*. 1914-15

tensive circulation. The Gorky retrospective no doubt will remain for many years the most comprehensive assessment of this Armenian-born artist, who, more than any one else, prepared the way for the flowering of American postwar painting. Only Mark Rothko, among major American artists of the postwar period, has had an exhibition of comparable scope at the Guggenheim. The presentation of selections from the Costakis collection, on the other hand, provided an insight into a period that has rarely been studied so authoritatively and therefore yielded both visual and intellectual rewards of the highest order.

It is thanks to the exhibitions cited above, and to displays of our own holdings, presented within available space as well as to the great popularity of the increased exhibition space accorded to our permanent collection that the highest attendance income in the Museum's history was realized in 1981. However, the full effectiveness of the Guggenheim's programs can be assessed realistically only if our activities in New York are considered together with the wide-ranging circulating exhibitions we originate and, above all, in conjunction with the functioning of The Peggy Guggenheim Collection in Venice. Through these combined outlets and activities The Solomon R. Guggenheim Foundation has become an international institution that is unique in its character and far-reaching in its scope.



Zhan Wenjin, Vice-Minister, Ministry of Foreign Affairs, People's Republic of China and Thomas M. Messer in the Permanent Collection Gallery



Carmelo Guadagno

Marilyn Mazur

Linda Janklow and Thomas M. Messer at *Jean Dubuffet: A Retrospective Glance at Eighty* closing

With respect to The Peggy Guggenheim Collection, this museum's second season under the auspices of The Solomon R. Guggenheim Foundation opened in April and continued for a seven-month period ending in October. Although entrance fees were charged for the first time, the attendance figures fell only moderately by comparison with the previous year. Close to 100,000 visitors came to see the classics of twentieth-century art amassed by Peggy Guggenheim and now presented in a sequence that both enhances the importance of individual works and clarifies the collection's conceptual logic. Preparations were completed in December for a combined presentation from the New York and Venice collections at the Capitoline Museum on the Campidoglio in Rome. The sixty paintings and sculptures dating from 1900 to 1950 and joining works from both museums comprise the first comprehensive exhibition in the history of The Solomon R. Guggenheim Foundation.

While collecting has, as we have noted, resumed its position of primacy within the framework of the museum's functions, the mounting of exhibitions and the publication of related catalogues remain the most visible of our activities, reaching the widest audiences. These activities could not have been carried out without the generous material support received throughout the year

from private, corporate and governmental sources. For an indication of the full extent of this assistance, the reader is referred to the appropriate sections in the following pages, as well as to the special mention in the President's Report at the beginning of this publication.

Obviously not all museum activities in progress within a given year are visible to the general public—a circumstance that does not necessarily render them less important than exhibitions, publications or acquisitions. Some of these, such as the preparation of exhibitions and other events scheduled years in advance of their presentation, will become the subjects of future Annual Reports. Others, such as an extensive program of collection decentralization, will come to light in premises other than our own in due course. Finally, the completion of a costly climate-control system may come to be noticed by museum visitors only in terms of an increase in their own physical comfort. The system, however, is essential for the protection from deterioration of works in our custody, and its installation, together with regular conservation work in progress, may be the most important achievement of the year reviewed here.

These largely invisible projects are the fruits of generous funding received years ago. The great indebtedness of The Solomon R. Guggenheim Foundation toward



Marilyn Mazur

Honorable Rinaldo Petrignani, Italian Ambassador to Washington, Giosetta Capriati, Thomas M. Messer and Honorable Emilio Colombo, Italian Minister of Foreign Affairs at *Abstract Expressions 1930-1950: Works from the Collection*, viewing the exhibition



Marilyn Mazur

Diane Waldman, Morton L. Janklow and Henry Geldzahler at *Jean Dubuffet: A Retrospective Glance at Eighty* closing

those who supported them are gladly acknowledged publicly. We therefore thank the Andrew W. Mellon Foundation and the National Endowment for the Humanities for their sponsorship of our collection—decentralization project; and The Kresge Foundation, the National Endowment for the Arts, the Booth Ferris Foundation and the Surdna Foundation, Inc., for support of the climate-control program.

The Annual Report preceding the current issue introduced an experimental personnel structure in which increased administrative responsibilities were given to a Director of Exhibitions and a Director of Collections who both reported to me, in my capacity as Director of the Foundation. During 1981 Margit Rowell, upon her own request, returned to the pursuit of exclusively curatorial functions, as free-lance Curator of Special Exhibitions, while Diane Waldman in effect became the Museum's Deputy Director—an appointment to be formalized in 1982. Mimi Poser, in New York, and Giosetta Capriati, in Venice, were promoted to the parallel posts of Officer for Development and Public Affairs, a measure that combines formerly separate functions. Although the table of organization in this Annual Report necessarily reflects the staff structure as of December 31, 1981, it seems appropriate to indicate the imminent appointment

of William M. Jackson as the Museum's Administrator; the promotion of Vivian Endicott Barnett to the position of Research Curator, and the appointment of Lisa Denison as Assistant Curator.

The adjustment of the new personnel structure in New York has some parallels in Venice, where a still embryonic staff responsible for The Peggy Guggenheim Collection is also being strengthened. In view of these changes on both continents the continuity of policies emanating from the Foundation's President and the Board of Trustees assumes more than ordinary importance, and I therefore take particular pleasure in acknowledging, in addition to the evident accomplishments of the staff, the all-important guidance and the unflagging support received during this past year from Peter Lawson-Johnston and his fellow Trustees.

Thomas M. Messer, *Director*
The Solomon R. Guggenheim Foundation

Exhibitions and Publications

Contemporary Americans: Museum Collection and Recent Acquisitions

January 22-April 12

19 Artists—Emergent Americans: 1981 Exxon National Exhibition

January 30-April 5

Catalogue, Peter Frank

Brochure, Lucy Flint

Sponsored by Exxon Corporation

Richard Navin: The Mycenae Circle

February 13-March 8

Catalogue, Richard Navin

Supported by a grant from the Shell Companies Foundation, Inc.

Arshile Gorky, 1904-1948: A Retrospective

April 24-July 19

Traveling to Dallas Museum of Fine Arts, September 11-November 6; Los Angeles County Museum of Art, December 3, 1981-February 28, 1982

Catalogue, Diane Waldman, co-published by The Solomon R. Guggenheim Foundation and Harry N. Abrams, Inc., New York

Brochure, Lisa Dennison Tabak

Supported by the National Endowment for the Arts, Washington, D.C., and Knoll International



Joan Mondale and Lisa Dennison Tabak viewing exhibition
Arshile Gorky 1904-1948: A Retrospective

Robert E. Mares



Marilyn Mazur

Installation view, *Jean Dubuffet: A Retrospective Glance at Eighty*

Selections from the Guggenheim Museum Collection:
Precursors of Arshile Gorky

April 24-July 19

The Sibyl H. Edwards Bequest

May 20-September 27

Brochure, Thomas M. Messer

Jean Dubuffet: A Retrospective Glance at Eighty

July 31-September 27

Brochure, Thomas M. Messer and Morton L. Janklow

Abstract Expressions 1930-1950: Works from the Collection

July 31-September 27

Postwar American Painting from the Permanent Collection

October 6-November 8

Recent Acquisitions, 1979-81
from October 6

Seven Photorealists from New York Collections

October 6-November 8

Brochure, Lisa Dennison Tabak

Art of the Avant-Garde in Russia: Selections from the George Costakis Collection

October 16, 1981-January 3, 1982

Traveling to The Museum of Fine Arts, Houston, March 11-May 9, 1982; The National Gallery of Canada, Ottawa, July 8-September 6; Indianapolis Museum of Art, October 17-December 2; The Museum of Contemporary Art, Chicago, January 14-March 13, 1983; Moderna

Museet, Stockholm, May 1-July; Royal Academy, London, September 15-November 15; Helsingin Kaupungin Taidemuseo, Helsinki, late June-October 3, 1984; and additional institutions.

Catalogue, Margit Rowell and Angelica Zander Rudenstine

Brochure, Philip Verre

Giorgio Morandi

November 20, 1981-January 17, 1982

Previously shown at San Francisco Museum of Modern Art, September 24-November 1, 1981; traveling to Des Moines Art Center, February 1-March 14, 1982

Catalogue, James T. Demetrian, Kenneth Baker, Joan M. Lukach, Luigi Magnani and Amy Namowitz Worthen, Des Moines Art Center, 1981

Organized by Des Moines Art Center. Funded by grants from the National Endowment for the Arts, Washington, D.C.; the Italian government through its Ministry of Foreign Affairs; the Myron and Jacqueline Blank Charity Fund; the Anna K. Meredith Endowment Fund; and by an indemnity from the Federal Council on the Arts and Humanities; and sponsored by the following Italian Banks: Cassa di Risparmio di Bologna; Cassa di Risparmio di Firenze; Cassa di Risparmio di Genova e Imperia; Cassa di Risparmio di Torino; Cassa di Risparmio di Verona, Vicenza e Belluno

A Year with Children

December 17, 1981-January 10, 1982

Organized by Learning to Read Through the Arts Programs, Inc. Supported by Consolidated Edison of New York, Inc., RKO General, Seagram's Foundation and Zimbaum Foundation

Evelyn Sharp Collection (selections)

Portions on view during 1981

CIRCULATING EXHIBITIONS

Kandinsky Watercolors: A Selection from The Solomon R. Guggenheim Museum and The Hilla von Rebay Foundation

Traveled in 1981 to: The Baltimore Museum of Art, January 6-March 1; The High Museum of Art, Atlanta, March 28-May 31; The Cleveland Museum of Art, July 21-September 27; David and Alfred Smart Gallery, University of Chicago, October 15-November 29; San Diego Museum of Art, December 18, 1981-January 31, 1982



Marilyn Mazur

Audrey Flack with her work at *Seven Photorealists from New York Collections* reception



Marilyn Mazur

Honorable Vincenzo Scotti, Italian Minister for Cultural Affairs and Mimi Poser at *Art of the Avant-Garde in Russia: Selections from the George Costakis Collection*, viewing the exhibition

Loans from The Solomon R. Guggenheim Museum Collection

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
Allan Stone Gallery, New York January 7-31 <i>Sue Miller</i>	Sue Miller	<i>Hathor</i> . 1978	2460
Slusser Gallery, University of Michigan, Ann Arbor January 7-28 <i>Works by John Goodyear</i> traveling to New Jersey State Museum, Trenton, February 28-April 19	John Goodyear	<i>Structures</i> . 1978	2523.1-.2
University Galleries, College of Fine Arts, University of South Florida, Tampa January 7-February 12 <i>Audrey Flack</i> traveling to Hollywood Art Center, Florida, February 20-March 25	Audrey Flack	<i>Dutch Still Life</i> . 1976	2270
Sidney Janis Gallery, New York January 9-February 7 <i>The Picasso Generation</i>	Vasily Kandinsky	<i>Landscape with Rain</i> . 1911	962
Nassau County Museum of Fine Art, Roslyn, New York January 17-March 22 <i>The Abstract Expressionists and Their Precursors</i>	Vasily Kandinsky	<i>Small Worlds IV</i> . 1922	1936 R2704
The Jewish Museum, New York February 4-May 17 <i>Israel Artists: 1920-1948-1980</i> traveling to Arizona Museum, Tucson, October 11-December 6; Memorial Art Gallery, Rochester, New York, January 1-March 1, 1982; Metropolitan Museum, Coral Gables, Florida, March 22-May 1	Michael Gross	<i>The Roof and Window in No-Man's Land</i> . 1968	2045
La Boetie, Inc., New York February 15-May 30 <i>Der Sturm</i>	Rudolf Bauer Vasily Kandinsky Franz Marc Hilla Rebay	<i>Presto</i> . 1919 <i>The Mirror</i> . 1907 <i>Blue Horses</i> . 1914 <i>The Shepherdess</i> . 1912 <i>Intersected Composition</i> . 1919	23 1987 529 1218.1 593
Fogg Art Museum, Cambridge, Massachusetts February 20-April 5 <i>One Hundred Master Drawings by Picasso</i> traveling to The Art Institute of Chicago April 29-June 14; Philadelphia Museum of Art, July 11-August 23	Pablo Picasso	<i>The End of the Road</i> . ca. 1898	2514 T33

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
John and Mable Ringling Museum of Art, Sarasota February 26-April 26 <i>International Florida Artists</i>	Sid Solomon	<i>Sea Gate</i> . 1963	1758
Center for the Study and Exhibition of Drawings, New York March 18-June 20 <i>Six Centuries of Sculptors' Drawings</i> traveling to Museum of Fine Arts, Houston, July 23-September 20	Constantin Brancusi	<i>Nude</i> . n.d.	1440
Musée d'Art Moderne de la Ville de Paris March 25-June 25 <i>Amedeo Modigliani</i>	Amedeo Modigliani	<i>Reclining Nude with Raised Arms</i> . 1917-18 <i>Portrait of Thora Klinckowström</i> . 1919	449.77 410.77
Office of Senator Alphonse M. d'Amato, New York April 2-indefinite	Stephen Greene Paul Jenkins Karl Knaths	<i>White Light</i> . 1961 <i>Phenomena Pen Dragon</i> . 1961 <i>Beef</i> . 1959	1593 1594 1300
Kunsthaus Zürich April 3-May 17 <i>Georges Vantongerloo</i>	Georges Vantongerloo	<i>Composition in the Cone with Orange Center</i> . 1929 <i>Composition Derived from the Equation $y = ax^2 + bx + 18$ with Green, Orange, Violet (Black)</i> . 1930	1298 1299
The Taft Museum, Cincinnati April 10-June 7 <i>Small Paintings from Famous Collections</i>	Vasily Kandinsky	<i>Untitled</i> . 1918 <i>Levels</i> . 1929 <i>Twilight</i> . 1943	249 1049 1223
Emily Lowe Gallery, Hofstra University, Hempstead, New York April 21-June 14 <i>COBRA Exhibition</i>	Pierre Alechinsky	<i>Drawing</i> . 1956 <i>First Flight</i> . 1958	1471 1778
Galerie St. Etienne, New York April 21-May 30 <i>Otto Kallir Memorial Exhibition II: Austrian Art</i>	Oskar Kokoschka	<i>Knight Errant</i> . 1915	1172 x380
Milton Gordon, New York Extended loan from April 24	Vasily Kandinsky	<i>Earth Center</i> . 1921	1936 R98
The Adolph and Esther Gottlieb Foundation, Inc., New York <i>Adolph Gottlieb, 1903-1974: A Retrospective</i> traveling to seven American museums, April 24-October 31, 1982	Adolph Gottlieb	<i>The Red Bird</i> . 1944	1172 x515

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
The National Gallery of Art, Washington, D.C. April 26-September 7 <i>Kandinsky: The Improvisations</i>	Vasily Kandinsky	<i>No. 160b (Improvisation 28?). 1912</i> <i>Study for "No. 160b" (Improvisation 28?). ca. 1912</i> <i>Study for Improvisation 25 (Garden of Love). 1912</i> <i>Sounds. 1913</i>	239 1970.127 48.1162 1923
Klapper Library, Queens Collection, Flushing, New York April 28-May 22 <i>Latin American Artists in the United States: Before 1950</i>	Matta (Roberto Matta Echaurren)	<i>Each And. 1947</i>	1771
Musée Fernand Léger, Biot, France May 4-September 1981 <i>Hommage à Fernand Léger, 1881-1955</i>	Fernand Léger	<i>The Stove. 1918</i>	525
Milwaukee Art Center May 6-June 28 <i>Center Ring: The Artists</i> traveling to Columbus Gallery of Fine Arts, Ohio, August 30-October 11; New York State Museum, Albany, November 15, 1981-March 22, 1982; The Corcoran Gallery of Art, Washington, D.C., April 18-May 30	Paul Klee	<i>Tightrope Walker. 1921</i>	1474
Museum of Fine Arts, Boston May 9-August 9 <i>Camille Pissarro</i>	Camille Pissarro	<i>The Hermitage at Pontoise. ca. 1867</i>	2514 T67
The Museum of Modern Art, New York (International Program) <i>Four Modern Masters: De Chirico, Ernst, Magritte and Miró</i> Museu de Arte, São Paulo, May 18-July 12; Museo Nacional de Bellas Artes, Buenos Aires, July 28-September 6; Museo de Bellas Arte, Caracas, September 20-November 1; Glenbow-Alberta Institute, Calgary, Canada, November 22, 1981-January 23, 1982	Joan Miró	<i>Prades, The Village. 1917</i>	1894
American Academy and Institute of Arts and Letters, New York May 20-June 14 <i>Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards</i>	George Segal	<i>Picasso's Chair. 1973</i>	2279.1-2
Musée National d'Art Moderne, Centre d'Art et de Culture Georges Pompidou, Paris May 26-November 2 <i>Paris—Paris</i>	Vasily Kandinsky	<i>Dominant Curve. 1936</i>	989

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
Museen der Stadt Köln, Cologne May 30-August 10 <i>Internationale Ausstellung Köln: 1981</i> <i>Zeitgenössische Kunst Seit 1939</i> Puschkin-Museum, Moscow June 2-November 2 <i>Moscow-Paris</i>	Robert Delaunay Vasily Kandinsky László Moholy-Nagy	<i>Red Eiffel Tower.</i> 1911-12 <i>Various Actions.</i> 1941 <i>Fragments.</i> 1943 <i>Dual Form with Chromium Rods.</i> 1946	1036 1159 1224 1149
Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York June 9-August 23, 1981 <i>Gardens of Delight</i>	Paul Klee	<i>Tropical Gardening.</i> 1923	509
M. Knoedler and Co., New York June 9-19 <i>East Hampton Artists: Four New York Museums Salute Guild Hall on Its 50th Anniversary</i>	Adolph Gottlieb Willem de Kooning Tony Rosenthal	<i>Mist.</i> 1961 <i>Composition.</i> 1955 <i>Transcending.</i> 1975	2401 1419 2592
Galleries Nationales de Grand-Palais, Paris June 12-August 10, 1981 <i>Zao Wou-Ki</i> traveling to Kakuaku Museum, Japan, October 6-November 8; Tokyo Department Store, November-December; Kyoto National Museum, April 1-May 9, 1982; Kanjawa Museum of Modern Art, May-June	Zao Wou-Ki	<i>Mistral.</i> 1959	1545
Swiss Air, New York June 18-August 4 <i>Herbert Matter Exhibition</i>	Herbert Matter	<i>Giacometti Poster.</i> 1974	
Whitney Museum of American Art, New York June 22-September 27 <i>Developments in Recent Sculpture</i>	Linda Benglis John Duff	<i>Two.</i> 1973 <i>Extended Polygon No. 3.</i> 1974	2259 2308
Stedelijk Van Abbemuseum, Eindhoven, The Netherlands June 28-August 2 <i>Bernd and Hilla Becher Retrospective</i>	Bernd and Hilla Becher	<i>Watertowers.</i> 1980	2793
Museum of Modern Art, Toyama July 5-September 23 <i>Toyama Now '81</i>	Charles Bell Tom Blackwell Richard Estes Audrey Flack	<i>Gum Ball #10: Sugar Daddy.</i> 1975 <i>Little Roy's Gold Wing.</i> 1979 <i>The Solomon R. Guggenheim Museum.</i> 1979 <i>Dutch Still Life.</i> 1976	2142 2410 2552 2270
The Baltimore Museum of Art July 12-September 20 <i>Mondrian: Drawings and Watercolors</i>	Piet Mondrian	<i>Composition.</i> 1916	1229

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
Seibu Museum of Art, Karuizawa, Japan August 1-September 2 <i>Marcel Duchamp Retrospective</i> traveling to Seibu Museum, Tokyo September 5-29	Marcel Duchamp	<i>Apropos of Little Sister.</i> 1911	1194
Frances Wolfson Art Gallery, Miami August 31-September 25 <i>Charles Seliger</i> traveling to Jacksonville Art Museum, Florida, November 5-29	Charles Seliger	<i>Grotto.</i> 1975	2253
Akron Art Institute September 12-November 8 <i>The Contemporary Image: Realism</i> <i>Since 1960</i>	Andy Warhol	<i>Orange Disaster, No. 5.</i> 1963	2118
Neuberger Museum, SUNY, Purchase, New York September 20-December 23 <i>Soundings</i>	Vasily Kandinsky	<i>Fugue (No. 193) (Great Fugue).</i> 1914	243
Seibu Museum of Art, Tokyo September 24-November 10 <i>Marc Chagall</i>	Marc Chagall	<i>Portrait of the Artist's Sister Aniuta.</i> 1910	x91
Musée National d'Art Moderne, Paris September 30-November 16 <i>Jean-Paul Riopelle</i> traveling to Musée du Québec December 9, 1981-January 29, 1982	Jean-Paul Riopelle	<i>Blue Night.</i> 1953	1374
The Queens Museum, New York Extended loan from October 1, 1980	Rudolf Bauer	<i>The Holy One (Red Point).</i> 1936	170
Grace Borgenicht Gallery, New York October 17-November 24 <i>Max Beckmann</i>	Max Beckmann	<i>Paris Society.</i> 1931	1927
Art Gallery of University of Rhode Island, Kingston October 19-November 6 <i>Mary Miss</i>	Mary Miss	<i>Untitled.</i> 1977	2312
Art Gallery of Ontario, Toronto November 6, 1981-January 3, 1982 <i>Gauguin to Moore: Primitivism in</i> <i>Modern Sculpture</i>	Alberto Giacometti	<i>Spoon Woman.</i> 1926	1414
Museo Español de Arte Contemporáneo, Madrid November 5-December 27 <i>Pablo Picasso 1881-1973 Exposición</i> <i>Antologica</i> traveling to Museo Picasso, Barcelona January 11-February 28, 1982	Pablo Picasso	<i>Mandolin and Guitar.</i> 1924	1358

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
Haus der Kunst, Munich November 15, 1981-January 17, 1982 <i>American Painting 1930-1980</i>	Josef Albers Willem de Kooning Mark Rothko	<i>b and p.</i> 1937 <i>Composition.</i> 1955 <i>Violet, Black, Orange, Yellow on White and Red.</i> 1949	x264 1419 2461
Montclair Art Museum, New Jersey November 15, 1981-January 17, 1982 <i>Josef Albers: His Art and His Influence</i>	Stephanie Scuris	<i>Untitled.</i> 1958-59	2697
Sidney Janis Gallery, New York December 3-31, 1981 <i>Modern Masters</i>	Vasily Kandinsky Paul Klee	<i>Mountain Landscape.</i> 1911 <i>Viaducts Break Ranks.</i> 1937	503 x59

Art of the Avant-Garde in Russia: Selections from the George Costakis Collection opening



Marilyn Mazur

Loans and Transfer from The Peggy Guggenheim Collection

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
The Solomon R. Guggenheim Museum, New York April 24-July 19 <i>Arshile Gorky 1904-1948: A Retrospective</i> traveling to Dallas Museum of Fine Arts September 11-November 6; Los Angeles County Museum of Art, December 3, 1981-February 28, 1982	Arshile Gorky	<i>Painting</i> . 1944	2552.P152
Galleria Civica d'Arte Moderna, Ferrara October 25, 1981-January 3, 1982 <i>Tancredi</i>	Tancredi	8 works on paper from Study Collection	2552.P167
Galleria Nazionale d'Arte Moderna, Rome October 27, 1981-January 10, 1982 <i>Giorgio de Chirico</i>	Giorgio de Chirico	<i>The Red Tower</i> . 1913 <i>Gentle Afternoon</i> . 1916	2522.P64 2552.P66
Museo Español de Arte Contemporáneo, Madrid November 5-December 27 <i>Pablo Picasso 1881-1973 Exposición Antológica</i> traveling to Museo Picasso, Barcelona January 11-February 28, 1982	Pablo Picasso	<i>La Baignade</i> . 1937	2552.P5
Galleria Nazionale d'Arte Moderna, Rome November 30, 1980-January 4, 1981 <i>Apollinaire e l'Avanguardia</i>	Marcel Duchamp	<i>Sad Young Man on a Train</i> . 1911	2552.P9
Museo Poldi Pezzoli, Milan December 10, 1981-February 28, 1982 <i>Dalla Casa al Museo</i>	Max Ernst	<i>Attirement of the Bride</i> . 1940	2552.P78
Stazione Marittima, Trieste December 1981-May 1982 <i>Arte nel Friuli—Venezia Giulia 1900-1950</i>	Leonor Fini	<i>Shepherdess of the Sphinxes</i> . 1941	2552.P118



Alberto Giacometti, *Woman with Her Throat Cut*. 1932-33
The Peggy Guggenheim Collection, Venice

Robert E. Mates



Jackson Pollock, *Circumcision*. 1946
The Peggy Guggenheim Collection, Venice



Interior view, Palazzo Venier dei Leoni, Venice

Acquisitions

PURCHASES

Rosemarie Koczy

Untitled. 1981

India ink on paper, $31\frac{1}{8} \times 22\frac{7}{8}$ "
2878

Stanislav Kolibal

2 *Rectangles*. 1973

Pencil on plastic-coated canvas,
 $32\frac{3}{4} \times 30\frac{3}{4}$ "
2785

Crossed Diagonals. 1973

Pencil on plastic-coated canvas,
 $32\frac{3}{4} \times 30\frac{3}{4}$ "
2786

Moshe Kupferman

Untitled. 1978

Graphite on paper, $27\frac{7}{8} \times 39\frac{3}{8}$ "
2828

Purchased with Contributed Funds

Richard Anuszkiewicz

Soft Violet. 1981

Acrylic on canvas
2883

Mr. and Mrs. Edward G. Shufro

Bernd and Hilla Becher

Watertowers (typology). 1980

9 black and white photographs,
each $15\frac{7}{8} \times 12$ "
2793.1-9

Mr. and Mrs. Donald Jonas

Max Bill

Parallels of Double Colors in Space.

1970-73
Oil on canvas, lozenge $83\frac{1}{2} \times 83\frac{1}{2}$ "
2784

William C. Edwards, Jr., in memory
of Sibyl, 1981

Chuck Close

Stanley. 1980-81

Oil on canvas, 108×84 "
2839

Mr. and Mrs. Barrie M. Damson

Scott Davis

Untitled. 1978

Oil and wax on canvas, $53\frac{3}{4} \times 53\frac{3}{4}$ "
2795

Mr. and Mrs. Donald Jonas

Julio González

Untitled. 1931

Pencil and ink on paper, $6\frac{3}{8} \times 5\frac{1}{16}$ "
2802

Untitled. n.d.

Pencil and ink on paper, $6\frac{3}{8} \times 5\frac{1}{16}$ "
2803

The Arthur Ross Foundation

Moshe Kupferman

Untitled. 1977

Oil on canvas, $38\frac{1}{4} \times 57\frac{1}{2}$ "
2827

Mr. and Mrs. George M. Jaffin

Oscar Maxera

Untitled. 1981

Acrylic on paper, $24\frac{3}{4} \times 22$ "
2843

Mr. and Mrs. Rudolph B. Schulhof

Mario Merz

Pods. 1980

Acrylic and charcoal on paper,
 $58\frac{1}{2} \times 77\frac{1}{4}$ "
2811

Mr. and Mrs. Donald Jonas

Tony Moore

"Semantic Vista" #1. 1977

Paintstick and pencil on tracing paper,
 $45\frac{7}{8} \times 77\frac{1}{4}$ "
2832

Mr. and Mrs. Rudolph B. Schulhof



Jud Nelson, *Holos Series 8 #2 (Charmin)*. 1980

David Heald

Chuck Close, *Stanley*. 1980-81



David Heald

Jud Nelson

Holos-Series 8 #2 (Charmin). 1980
Carrara marble, $4\frac{1}{2} \times 4\frac{1}{2} \times 2\frac{3}{4}$ "
2831

Mr. and Mrs. Barrie M. Damson

Kenneth Noland

Trans Shift. 1964
Acrylic on canvas, $100 \times 113\frac{1}{2}$ "
2812

Elaine and Werner Dannheisser and
The Dannheisser Foundation

Cc Roser

Skyview. 1981
Oil on canvas, 72×50 "
2869

George L. Aguirre

Purchase Award

19 Emergent Americans: 1981 Exxon
National Exhibition

*Purchase funds contributed by Exxon
Corporation*

Michael Brakke

1973 Painting, Making Bridge. 1974,
Making Painting 1979. 1973-79
Oil pastel, oil, glitter and photographs
on gypsum, 2 parts, total 23×74 "
2794a-b

Guy de Cointet

A Simple Salad of Boston Lettuce. 1980
Ink on paper with painted wood frame,
 $14\frac{1}{8} \times 18$ "
2796

Hmm! What a Situation. 1980

Ink on paper with painted wood frame,
 $14\frac{1}{8} \times 18$ "
2797

Así Habló El Camino. 1980

Ink on paper with painted wood frame,
 $18 \times 14\frac{1}{8}$ "
2798

Manny Farber

*The Red Can, The Push Pin, The
White Label* (American Stationery
Series). 1976
Oil on paper, 14×17 "
2799

Vernon Fisher

Oh, Frankie. 1979
Acrylic and oil on laminated paper,
2 parts, total $22\frac{1}{2} \times 61\frac{5}{8}$ "
2800a-b

Heidi Glück

Untitled. 1977
Ink and acrylic on canvas, 12×42 "
2801

Tom Green

This Day—22 July, 1976. 1976
Pentel on paper, $13\frac{3}{4} \times 16\frac{3}{4}$ "
2804

William Haney

That Lie Nearest. 1977
Watercolor on paper, $17\frac{3}{8} \times 22\frac{1}{4}$ "
2805

Patrick Hogan

Untitled. 1978
Rope and acrylic on canvas on ply-
wood, $18\frac{1}{2} \times 60$ "
2806

Tom Holste

Untitled. 1974
Canvas and acrylic on paper, 9×9 "
2807

Untitled. 1975

Cast Rhoplex and enamel on wood,
acrylic on paper, 5×6 "
2808

Barbara Kruger

Not Perfect. 1980
Photostat and text on paper, 60×40 "
2809

Philip Larson

The Four Wells. 1978
Cast iron, 4 units, each $10 \times 15 \times 18$ "
2810a-d

Jim Richard

Stretchin' It. 1980
Acrylic on canvas, $25\frac{1}{4} \times 54\frac{3}{4}$ "
2814

Bill Richards

Tulpas. 1980
Oil, pastel and collage on paper,
 $29\frac{1}{2} \times 22\frac{1}{8}$ "
2815

Darryl Sapien

Work in Progress. 1977
Colored pencil on vellum, $19\frac{3}{4} \times 17\frac{1}{2}$ "
2816

Norie Sato

Farewell to Triangle I. 1977
Lithograph, intaglio, relief, watercolor
and Chine collé paper, $11\frac{1}{4} \times 17$ "
2817



Kenneth Noland, *Trans Shift*. 1964

Carmelo Gundagno and David Heald



Carmelo Guadagno

Manny Farber, *The Red Can, The Push Pin, The White Label*. 1976

Gael Stack

Up Against the Wall. 1976

Chalk, pencil and Cray-pas on paper,

23 x 29"

2818

John White

Con Errico (CI No. 12). 1980

Ink, pencil and acrylic on paper,

23 x 28 $\frac{7}{8}$ "

2825

George Woodman

Tessallation Sky. 1975

Acrylic on canvas, 54 x 54"

2819

Frank Young

Mound. 1971

Pastel on paper, 30 x 22 $\frac{3}{8}$ "

2820

GIFTS

Will Barnet

Spokane Compression. 1964

Oil on canvas, 51 $\frac{3}{4}$ x 81 $\frac{1}{8}$ "

2787

Henry C. Pearson

Rudolf Bauer

Untitled. n.d.

Gouache, ink and crayon on board,

19 $\frac{1}{2}$ x 12 $\frac{3}{8}$ "

2844

Untitled. n.d.

Ink on paperboard, 11 x 5 $\frac{1}{2}$ "

2845

Untitled. n.d.

Watercolor, gouache and ink on paper,

11 $\frac{7}{8}$ x 8 $\frac{1}{2}$ "

2846

Untitled. n.d.

Watercolor, gouache and ink on paper,

10 x 12 $\frac{1}{2}$ "

2847

Untitled. n.d.

Ink on paper, 12 $\frac{7}{8}$ x 9 $\frac{5}{8}$ "

2848

M. Liselotte. n.d.

Pencil, pastel and gouache on paper,

11 $\frac{1}{4}$ x 9 $\frac{1}{2}$ "

2849

Untitled. n.d.

Ink on paper, 12 $\frac{3}{4}$ x 9 $\frac{3}{4}$ "

2850

Untitled. n.d.

Charcoal on paper, 12 $\frac{7}{8}$ x 9 $\frac{3}{4}$ "

2851

Untitled. n.d.

Watercolor, gouache and ink on tissue paper, 10 $\frac{1}{4}$ x 7 $\frac{1}{4}$ "

2852

Untitled. n.d.

Pastel, ink and gouache on paper,

8 $\frac{1}{2}$ x 9 $\frac{7}{8}$ "

2853

Untitled. n.d.

Charcoal on paper, 8 $\frac{1}{4}$ x 8 $\frac{1}{2}$ "

2854

Untitled. n.d.

Ink, pencil and pastel on paper,

12 $\frac{3}{4}$ x 8 $\frac{1}{8}$ "

2855

Untitled. n.d.

Watercolor, gouache, ink and pastel on paper, 10 $\frac{1}{2}$ x 7 $\frac{1}{2}$ "

2856

Untitled. n.d.

Gouache and ink on paper, 10 $\frac{1}{4}$ x 6 $\frac{3}{4}$ "

2857

Ich rüsse nicht ihre Hand, Madame.

n.d.

Charcoal on paper, 13 x 9 $\frac{1}{4}$ "

2858

Untitled. n.d.

Watercolor, gouache and ink on paper,

9 $\frac{5}{8}$ x 4 $\frac{3}{4}$ "

2859

Feldgräulich. n.d.

Ink and charcoal on paper, 12 $\frac{3}{4}$ x 9 $\frac{3}{4}$ "

2860

Untitled. n.d.

Watercolor, gouache and ink on paper,

14 $\frac{5}{8}$ x 11 $\frac{7}{8}$ "

2861

Die ollen Dicken. n.d.

Watercolor and gouache on board,

17 $\frac{1}{8}$ x 10 $\frac{1}{8}$ "

2862

Untitled. n.d.

Watercolor on paper, 8 $\frac{5}{8}$ x 12 $\frac{1}{2}$ "

2863

Mildred P. Ferris

Hans Bellmer

Landscape 1800. n.d.

Lithograph on paper, 28 x 21½"

2889

Mr. and Mrs. Herbert Schorr

Alexander Calder

Blondie. 1972

Painted sheet metal and metal rods,

14¼ x 12 x 14½"

2868

The American Art Foundation

Robert Cottingham

Tattoo. 1971

Oil on canvas, 77⅞ x 78"

2877

Arthur and Jeanne Cohen, in honor of
Jamie, Seth and Luke Cohen

Mell Daniel

Untitled. ca. 1967-70

India ink, grease crayon and watercolor
on paper, 18 x 18"

2788

Elaine de Kooning

Jean Dubuffet

Fugitive. 1976

Dacron sail with rope, metal fittings,
yarn and tape, 34½ x 21'

2833.1

Dog. 1976

Dacron sail with rope, metal fittings
and suede, 17½ x 8½'

2833.2

Harry and Linda Macklowe

Mondanité IX. March 4, 1975

Vinyl on paper mounted on canvas,
25⅞ x 36"

2835

The Artist

Mischievous One. 1971

Acrylic paint on Klegecell,
71¼ x 34¼ x ⅞"

2836

Anonymous

Memorized Site. August 5, 1975

Acrylic on canvas, 28⅞ x 36⅞"

2837

The American Art Foundation

Dog (Profile to the Left). January 1973

Ink and paper collage, 9½ x 10¾"

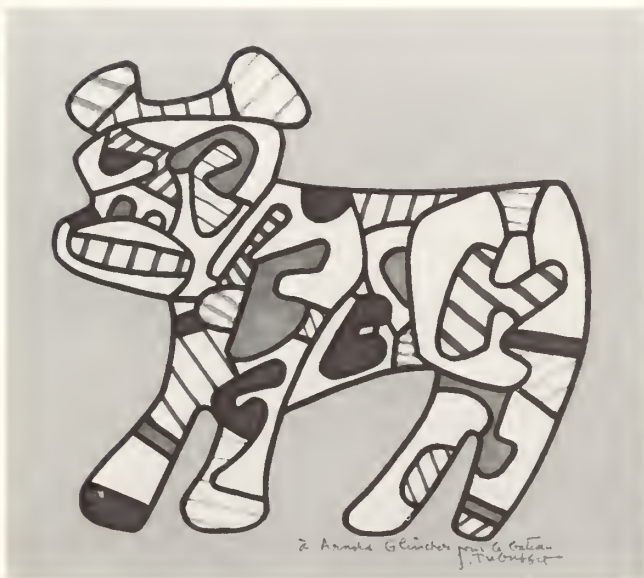
2838

Milly and Arnold Glimcher



Alexander Calder, *Blondie*. 1972

Carmelo Guadagno



Jean Dubuffet, *Dog (Profile to the Left)*. January 1973

Carmelo Guadagno

- Russell Forester
79—29. *No Parade Today*. 1979
Acrylic and gauze on canvas,
48½ x 40¼"
2789
Dr. Vance Kondon
- George Grosz
Two Nude Studies. 1912
Recto, ink and watercolor on paper;
verso, pencil on paper, 8¾ x 11¾"
2840
Anonymous
- Riccardo Guarnieri
4 *Letters*. 1981
Watercolor, pastel and pencil on paper,
9⅞ x 9⅞"
2830
The Artist
- Samia Halaby
Flying. 1976
Oil on linen, 65⅞ x 90⅞"
2790
Dr. Foah Halaby
- Vasily Kandinsky
Über das Geistige in der Kunst. 1912
Illustrated book, 111 pages, each
8¼ x 7¼"
First edition
2880
Fritz Bultman
Untitled. ca. 1913
Brush and ink on paper, 10 x 13⅞"
2757
Mr. and Mrs. Bruce J. McCowan
Untitled. ca. 1913
Brush and ink on paper, 10 x 13⅞"
2758
Mr. and Mrs. Bruce J. McCowan
- Aaron Karp
Bigskinny, Blue. 1981
Acrylic on canvas, 60 x 80⅞"
2890
Donald B. Anderson
- Franz Kline
Untitled. 1946
Oil on canvas, 24⅞ x 30"
2873
Untitled. 1947
Oil on canvas, 25 x 21"
2872
Untitled. n.d.
Oil and collage on canvas, 26 x 20"
28-1
- Untitled*. n.d.
Oil and collage on paper, 9⅝ x 8⅞"
2874
Untitled. n.d.
Oil and collage elements on paper,
10⅝ x 12¾"
28-5
Mr. and Mrs. Aron B. Katz
- Alexander Liberman
Black-White. 1952
Gouache on paper, 18 x 24"
2842
Anonymous
- Doris Lubell
Polaris. 1980
Pen and ink on paper, 60 x 40"
2886
Jerome B. Lurie
- Paul Mansouroff
Formule Picturale. n.d.
Oil and ink on board, 23 x 14½"
2866
Untitled. 1971
Construction of oil, wood, mirror and
metal fittings, 24 x 9¾ x 4⅝"
2867
Patricia L. Learmonth
- Piet Mondrian
Sketchbook. ca. 1914
Notebook, pencil on paper, 59 pages,
each 6¾ x 4⅝"
2823
Sketchbook. ca. 1914
Notebook, pencil on paper, 30 full
pages, each 4½ x 6¼", 1 half-page
2824
David Finn and Maurice Kaplan
- Kenzo Okada
Decision. 1959
Oil on canvas, 67⅞ x 80"
2791
Susan Morse Hilles
- I. Rice Pereira
Untitled. 1951
Oil on board, 40 x 24"
2885
Jerome B. Lurie
- Serge Poliakoff
Abstract Red Oil. 1963-64
Oil on canvas, 45⅝ x 35"
2881
Peggy Schulhof, in memory of Ronald
Mark Schulhof
- L. S. Popova
Landscape. 1914-15
Oil on canvas, 41⅜ x 27⅞"
2822
George Costakis
- Joanna Poussette Dart
New Mexico. 1977-78
Oil on canvas, 72 x 131"
2813
Sidney Singer, Jr.
- Larry Rivers
O'Hara Reading. 1967
Lithograph and collage on paper,
29½ x 41½"
2888
Mr. and Mrs. Herbert Schorr
- Dorothea Rockburne
A Drawing Which Makes Itself. 1972
Pencil on paper, 30 x 40"
2879
Leon Hecht
- James Rosenquist
Drawing #17 for Time Flowers. 1980
Watercolor on paper, 20¼ x 28"
2887
Mr. and Mrs. Howard Weingrow
- Mark Rothko
Untitled. ca. 1944-66
Tempera, watercolor, India ink and
pencil on paper, 39⅞ x 25⅞"
2829
Anonymous, in memory of Mina
Boehm Metzger
- William Scharf
Candle. 1981
Acrylic on canvas, 56⅜ x 90⅝"
2870
Mr. and Mrs. Ilya Prizel
- Hedda Sterne
Sea Gulls. 1945
Oil on canvas, 19½ x 39¼"
2792
John S. Hilson
- Jack Tworok
House of Rocks. 1952
Oil on canvas, 50 x 45"
2884
David A. Prager
- Andy Warhol
Kimiko Powers. 1972
Acrylic and silkscreen on canvas,
2 prints, each 40 x 40"
2882.1-2
John Stevenson

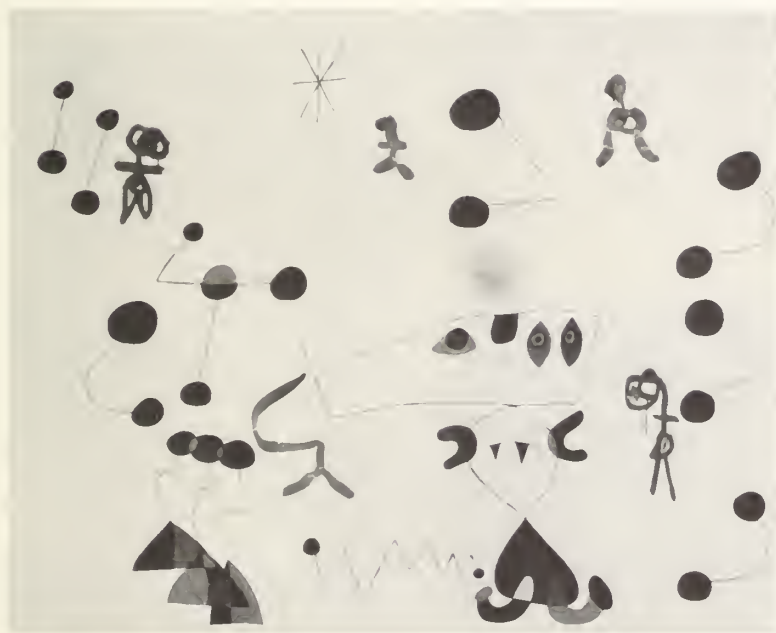
Space Fruit: Still Lives. 1979
 Suite of 6 serigraphs on paper, each
 30 x 40"
 Deluxe edition
 2826.1-.6

Jeanne Siegel

Adja Yunkers

*A Map of a Region Where It Is Easy
 to Steal Ponies.* 1962
 Oil and mixed media on paper,
 15 x 20⁷/₈"
 2841

Anonymous



Robert F. Mates

Joan Miró, *Woman in the Night*. March 1, 1945

BY EXCHANGE

Georges Braque

The Buffet. 1919
 Oil on canvas, 31¹/₄ x 38³/₄"
 2821

Acquired with funds from the sale of
 works from The Justin K. Thannhauser
 Collection

*A fractional interest in the following
 was deeded by Evelyn Sharp*

Fernand Léger

Starfish. 1942
 Oil on canvas, 58 x 50"
 2669

Builders with Rope. 1950
 Oil on canvas, 63¹/₂ x 44⁷/₈"
 2668

Joan Miró

The Flight of a Bird over the Plain III.
 July 1939
 Oil on burlap, 35¹/₄ x 45¹/₂"
 2670

Woman in the Night. March 1, 1945
 Oil on canvas, 51¹/₈ x 63³/₄"
 2671

*The final fractional interest in the fol-
 lowing was given by an anonymous
 donor*

Alexander Calder

Fourteen Ender-One Red. 1965
 Painted metal, 37 x 103 x 42"
 2489

BEQUEST

*Bequest from The Estate of Gerald E.
 Scofield*

Pablo Picasso

Les Pauvres. 1905
 Etching on paper, 9⁵/₁₆ x 7³/₁₆"
 2876

Special Events



Performance of *The Magnanimous Cuckold*



IGFDO fashion presentation

Marilyn Mazur

Marilyn Mazur

- January 29
19 Artists—Emergent Americans: 1981
Exxon National Exhibition, cocktail
reception
- February 10
Richard Navin: *The Mycenae Circle*,
reception
- February 13
Museum Practices Conference Agenda
- March 12
Contemporary Americans: Museum
Collection and Recent Acquisitions,
cocktail reception
- March 14
White and Case supper and dancing
- April 1
Brandeis University Creative Arts
Awards Presentation
- April 8
Banca Commerciale Italiana reception
- April 9
Lawrenceville School Alumni annual
meeting and dinner
- April 22
Arshile Gorky, 1904-1948: A Retro-
spective, dinner
- April 25
Arshile Gorky, 1904-1948: A Retro-
spective, tour for Young Presidents
Organization with Diane Waldman
- April 27
Arshile Gorky, 1904-1948: A Retro-
spective, tour for trustees of The
American Federation of Arts with
Diane Waldman
Arshile Gorky, 1904-1948: A Retro-
spective, American Association of
Museums cocktail reception and viewing
- May 4
Horace Mann Alumni reception
- May 5
Learning to Read Through the Arts
Programs, Inc. Children's Festival
- May 6-8, 13-15
Mobil Corporation employee receptions
and viewing of Arshile Gorky, 1904-
1948: A Retrospective
- May 20
The Sibyl H. Edwards Bequest, reception

June 16

Museum Mile: Mark Sherman trio
Reavis and McGrath dinner

July 29

Columbia Pictures Industries Inc.
reception and film presentation

August 19

Museum at Large film screening and
cocktail party

August 26, 27

American Broadcasting Companies, Inc.
film and video presentation

September 24

Jean Dubuffet: A Retrospective Glance
at Eighty, closing party with lecture by
Thomas M. Messer

October 1

Venetian Masked Ball: fourth annual
fall fund-raising event sponsored by
The Associates

October 2

Italian/American Banker's dinner

October 6

Seven Photorealists from New York
Collections, reception

October 14

Art of the Avant-Garde in Russia:
Selections from the George Costakis
Collection, dinner

October 17

First Decade Symposium, a project
funded by the National Endowment for
the Humanities

October 22

Philip Morris Incorporated premiere of
film, *Alexander Liberman: A Lifetime
of Burning*, and reception

November 2

IGEDO fashion presentation

November 18

Giorgio Morandi, dinner

November 30

Brown and Williamson Tobacco Cor-
poration press preview and reception

December 4

La Maison Française benefit concert

December 18

Citibank N.A. dinner



Felice Gianini, Director, The Association of Italian Bankers,
speaking at Italian/American Banker's Dinner

Marilyn Mazur



Werner and Elaine Dannheisser and Diane Waldman at
Giorgio Morandi dinner

Marilyn Mazur

FILMS

In conjunction with the exhibition
Expressionism—A German Intuition,
1905-1920

January 4, 10, 18

Kaiser, Bürger und Genossen

January 3, 11, 17

*The Expressionist Revolt, Franz Marc,
Die Brücke, Paula Modersohn-Becker,
Emil Nolde*

In conjunction with the exhibition
Expressionism—A German Intuition,
1905-1920, The Junior Associates sponsored classics of German cinema with
cocktail receptions during intermission
December 16, 1980

The Cabinet of Dr. Caligari, The Golem

January 13

Nosferatu, Nosferatu: The Vampyre

In conjunction with the exhibition Art
of the Avant-Garde in Russia: Selections
from the George Costakis Collection

November 3

*The Fall of the Romanoff Dynasty, The
Young Lady and the Hooligan*

November 10

*Aelita, The Extraordinary Adventures of
Mr. West in the Land of the Bolsheviks*

November 17

Kino Pravda, Enthusiasm

LECTURES

In conjunction with the exhibition
Arshile Gorky, 1904-1948: A Retro-
spective

May 26

Jim Jordan Associate Professor of Art,
Dartmouth College, "Arshile Gorky:
the Garden in Sochi Series"

June 2

Sidney Janis, Sidney Janis Gallery, New
York, "Arshile Gorky: Evolution of an
Artist"

June 9

David Shirey, *The New York Times*,
"Arshile Gorky: a Vision of Grandeur"

November 24

Second Annual Hilla Rebay Lecture,
Douglas Cooper, "The Heritage of
Gauguin"



Performance of *American Roulette* by Darryl Sapien



Flaine de Kooning, Michael Blackwood and David Hockney
at reception following screening of *Pablo Picasso: The Legacy
of a Genius*

PERFORMING ARTS

In conjunction with 19 Artists—
Emergent Americans: 1981 Exxon
National Exhibition

February 3

Performances, *Griming in Space* by
John White and *A New Life* by Guy
de Cointet

April 11

Performance, *American Roulette*, by
Darryl Sapien

December 10, 11, 12, 13

In conjunction with the exhibition *Art
of the Avant-Garde in Russia: Selections
from the George Costakis Collection*,
*The Magnanimous Cuckold: An Evening
of Russian Constructivist Theater*,
scenes re-created from Vsevolod Meyer-
hold's 1922 production of Fernand
Crommelynck's farce, performed on a
reconstruction of Liubov Popova's stage
set; directed by Alma H. Law and Mel
Gordon

POETRY READINGS

Academy of American Poets

May 12

David Wagoner, reading from his own
poetry

May 19

A Memorial to Robert Hayden with
Michael Harper and William Meredith

May 21

Catherine Biddle Memorial Lecture:
Charles Tomlinson

October 27

Daniel Hoffman, Frederick Morgan,
reading from their own poetry

December 1

James Merrill, reading from his own
poetry

Events for Members of The Society of Associates

November 12

In conjunction with the exhibition *Art
of the Avant-Garde in Russia: Selections
from the George Costakis Collection*, a
fashion show of Constructivist dresses
and costumes created by Van Laack and
executed by Erika Hoffman-Koenige
after original designs

December 17

In conjunction with the exhibition *A
Year with Children, Children's Day for
Associates*, their children and grand-
children, featuring *Dinosaurs, Puppets
and Picasso*, a puppet show by Marshall
Itzen; organized by the Education Com-
mittee of the Associates

EXHIBITION OPENINGS

January 29

19 Artists—Emergent Americans: 1981
Exxon National Exhibition

April 23

Arshile Gorky, 1904-1948: A Retro-
spective

October 15

Art of the Avant-Garde in Russia:
*Selections from the George Costakis
Collection*

November 19

Giorgio Morandi

SPECIAL TOURS

April 2

Pioneers of Twentieth-Century Art,
reception and tour for new Associates
with Vivian Endicott Barnett

April 26

Arshile Gorky, 1904-1948: A Retrospec-
tive, tour with Diane Waldman

October 18

Art of the Avant-Garde in Russia:
*Selections from the George Costakis
Collection*, breakfast and conversation
between Thomas M. Messer and George
Costakis

November 22

Giorgio Morandi, breakfast and tour
with James T. Demetrian, Director, Des
Moines Art Center

COLLECTORS' VIEWPOINT

Choice of visit to one of the following
art collections

November 4

Lehman Brothers Kuhn Loeb Inc.

November 5

Deutsche Bank

FILM

October 25

Pablo Picasso: The Legacy of a Genius
by Michael Blackwood, special screen-
ings and reception

Event for The Challenge Associates

June 2

Challenge Associates luncheon

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The Half-Century Fund

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American Arts Alliance
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Panels, Committees and Memberships

UNESCO Committee of Art Advisors
Association of Art Museum Directors
Port Authority of New York, Committee on Art
Conference on Cultural and Educational Interchange (subcommittee on Museum Exchange), Japan
Institute of Modern Russian Culture
Brandeis University, Creative Arts Awards Commission
Centre Georges Pompidou, Friends

Lectures

April 21
Telfair Academy, Savannah, Georgia, "The Guggenheim Museum Collections"

December 15

Nationalgalerie, Berlin, "Kunst -und Museumsleben in New York"

July

United States representative, opening of The Museum of Modern Art, Toyama, Japan, and presentation of United States section of inaugural exhibition, *Toyama Now*

Publications

"Jan Müller," *Arts Magazine*, vol. 55, January 1981
"Jiří Kolář," *Flash Art*, no. 105, December 1981-January 1982

Diane Waldman

The Drawing Center, New York, Membership Committee
International Sculpture Center, Advisory Committee
Louis Comfort Tiffany Foundation, Board of Trustees
Municipal Arts Society, Advisory Board
New York State Council on the Arts, Museum Aid Panel

Louise Averill Svendsen

American-Scandinavian Foundation, New York, Art Exhibitions Committee
International Foundation for Art Research, New York, Advisory Board
University of Kentucky Art Museum, Lexington, Art Museum Council
February 8-9
Lecture, Baltimore Museum of Art, "Kandinsky Watercolors"
April 6-7
Juror, Minnesota Art Museum, St. Paul, *West '81: Art and the Law*

Vivian Endicott Barnett

American Association of Museums, Curators Committee
January 26
Lecture, ARC League, New York, "Collecting Art"
June 10
Presentation of paper, American Association of Museums Annual Meeting, Indianapolis, "Establishing a Collection-Sharing Program at a Major Fine Arts Institution"
September 20
Lecture, Cleveland Museum of Art, "Kandinsky Watercolors: Modes of Abstraction"
October 27
Lecture, "Kandinsky's Paintings and Watercolors," David and Alfred Smart Gallery, University of Chicago

Publication

"Kandinsky: From Drawing and Watercolor to Oil," *Drawing*, vol. III, July 1981

Lisa Dennison Tabak

Brown University, Providence, Rhode Island, Art Advisory Committee
February 5
Lecture, Swain School of Design, New Bedford, Massachusetts, "Museum Directions 1981"

Carol Fuerstein

November 19
Speaker, Museum Workshop Program: Books and Catalogues (organized by The Metropolitan Museum of Art), "The Editorial Process"

Philip Verre

September 9
Lecture, Chase Manhattan Bank, New York, "Jean Dubuffet: A Retrospective Glance at 80"
Instructor, Collectors' Institute, New School for Social Research, New York, "Impressionism: A Visual and Critical Introduction"

Margit Rowell

International Committee for Museums and Collections of Modern Art/International Council of Museums, Board Vice President, American Section, International Art Critics' Association, Visual Arts Advisory Committee for the Center for Inter-American Relations

Harold B. Nelson

American Association of Museums, Registrars Committee

Susan L. Halper

Liaison, Sydney Biennial, Australia
March 28
Juror, Mainsail Arts Festival, St. Petersburg, Florida
November 6
Participant, International Council of Museums, Program Planning, Committee on Training of Personnel, Washington, D.C.

David A. Sutter

Advisory Board, Nassau County Museum of Fine Art
Illuminating Engineering Society of America
National Fire Protection Association

Henry Berg

Consultant, Anchorage Historical and Fine Arts Museum
Instructor, New School for Social Research, New York, "Art and the Community"

Interns and Volunteers

National Endowment for the Arts Curatorial Fellow

Maud Lavin, M.A. in art history from the University of Pennsylvania, was Curatorial Fellow under a program funded by the National Endowment for the Arts. She was the fourth individual awarded this fellowship at the Guggenheim since 1977-78.

National Endowment for the Arts Stipends

The National Endowment for the Arts funded three-month internships for the following individuals:

Elizabeth Easton
Kate Nearpass
Anna Noll
Susan Taylor

The Hilla von Rebay Foundation Fellows

The Hilla von Rebay Foundation grants stipends for fellowships at the Guggenheim for qualified graduate students who wish to pursue museum careers. In 1981 these Fellows were:

Anne Husson
Kate Nearpass
Susan Taylor
Shara Wasserman

The Andrew W. Mellon Foundation Research Fellow

Susan A. Stein, M.A. in art history from the State University of New York at Binghamton was Research Fellow for the planning phase of the Collection Decentralization Program under a program funded by The Andrew W. Mellon Foundation.

Volunteer Interns

A volunteer internship program for college students and recent graduates operates year-round. These interns have come from Europe and throughout the United States. Participants in this program in 1981 were:

Duncan Berry, Diana Castelnuevo-Tedesco, Betty Eng, Gary Eynation, Nancy Freeman, Ann-Marie Gavronsky, Marla Hamburg, Laura Hollins, Karen Levi, Marie-Noelle Pasteur, Nancy Schiff, Regina Sullivan, Debra Swack, Marika Throne-Holst, Christine Weeden, Piper Wilder

Many other individuals have generously given their time to departments throughout the Museum. Among them are:

Docents

Felice Ross, Docent Administrator;
Margot Gordon, Shirley Miller, Martha Niggeman, Kato Roth, Susan Schackter, Jehan Shahly

Volunteers

Bella Censor, Betty Cleeman, Meg Dawson, Frances Eckstein, Trudy Eden, Maitena De Elguezabal, Evelyn Friedman, Carol Geltman, Ethel Gluck, Edith Goldberg, David Goodbread, Margaret Gower, Enid Harper, Sara Howland, Karen Kirby, Rose Less, Nora Liu, Lucille Lowenstein, Zola Marcus, Rose Merinoff, Rose Nassi, Geraldine Nuckel, Lioba Oettingen, Violandra Podzemny, Ursula Rosenberg, Kato Roth, Ela Shapiro, Gerald Shea, Paul Stern



Young participants in *Children's Day* for Associates

Marilyn Mazur

Auditor's Report

To the Trustees of
The Solomon R. Guggenheim Foundation,
New York, New York:

We have examined the balance sheets of THE SOLOMON R. GUGGENHEIM FOUNDATION as of December 31, 1981 and 1980, and the related statements of support and revenue, expenses and changes in current fund balances and in other fund balances for the years then ended. Our examinations were made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of The Solomon R. Guggenheim Foundation at December 31, 1981, and 1980, and the results of its operations and changes in its fund balances for the years then ended, in conformity with generally accepted accounting principles applied on a consistent basis.

Our examinations were made for the purpose of forming an opinion on the basic financial statements taken as a whole. The accompanying supplementary schedules (pages 11 and 12) are presented for purposes of additional analyses and are not a required part of the basic financial statements. Such information has been subjected to the auditing procedures applied in the examination of the basic financial statements and, in our opinion, is fairly stated in all material respects in relation to the basic financial statements taken as a whole.

Coopers & Lybrand

New York, New York
April 7, 1982



Marilyn Mazur

The Solomon R. Guggenheim Foundation Balance Sheets December 31, 1981 and 1980

ASSETS:	1981	1980
Current funds (Note 1):		
Cash	\$ 532,003	\$ 976,456
Investments (Note 2)	2,736,952	917,177
Receivables:		
Dividends and interest	380,537	361,437
Grants and donations	814,521	570,435
Other	65,165	96,344
Art collection (Note 3)	1	1
Inventories, at lower of average cost or market	546,480	486,713
Prepaid expenses	324,011	177,333
Other assets	27,494	
	<u>5,427,164</u>	<u>3,585,896</u>
Endowment Fund:		
Investments (Note 2)	20,331,730	13,038,504
Due from other funds net	2,971,088	860,012
Other assets	205,248	
	<u>23,508,066</u>	<u>13,898,516</u>
Plant Fund:		
Due from (to) other funds, net	(321,975)	72,891
Property and equipment, net of depreciation (Note 4):		
The Solomon R. Guggenheim Museum	4,406,073	4,477,491
Palazzo Leoni	592,722	536,673
Other assets	646,975	262,109
	<u>5,323,795</u>	<u>5,349,164</u>
Total assets	<u>\$34,259,025</u>	<u>\$22,833,576</u>
LIABILITIES AND FUND BALANCES:		
Current funds (Note 1):		
Accounts payable and accrued expenses	\$ 463,475	\$ 485,061
Due to other funds, net	2,649,113	932,903
Deferred income (Note 1):		
Grants and donations	1,124,175	930,692
Other	1,572	972
Fund balance	1,188,829	1,236,268
	<u>5,427,164</u>	<u>3,585,896</u>
Endowment Fund:		
Fund balance	23,508,066	13,898,516
Plant Fund:		
Deferred income (Note 1):		
Grants and donations	325,000	335,000
Fund balance	4,998,795	5,014,164
	<u>5,323,795</u>	<u>5,349,164</u>
Total liabilities and fund balances	<u>\$34,259,025</u>	<u>\$22,833,576</u>

See notes to financial statements.



Marilyn Mazur

George Costakis addressing guests at *Art of the Avant-Garde in Russia: Selections from the George Costakis Collection* dinner

Statements of Support and Revenue, Expenses and Changes in Current Fund Balances

Support and revenue:

Exhibition fees and other service income	
Admissions	
Membership fees (Note 1)	
Grants and donations (Notes 1, 2, 9 and 11)	
Investment income	
Net realized gain (loss) on sale of investments	
Auxiliary services:	
Restaurant	
Catalogues and merchandise operations	
Total	

Expenses:

Museum operation:	
Salaries and benefits	
Maintenance and guard service	
Materials and supplies	
Packing, shipping and storage	
Insurance	
Telephone and utilities	
Special programs	
Other (Note 12)	
Total museum operation expenses	

Supporting services:

Management and general	
Fund raising	
Cost of sales and expense of auxiliary activities:	
Restaurant	
Catalogues and merchandise operations	
Total	
Excess (deficit) of support and revenue over expenses ...	

Fund balances, beginning of year	
Transfer of property and equipment acquisitions	
to Plant Fund (Note 6)	
Accession of art for collection, net of deaccessions (Note 3 and 13) ...	
Fund balances, end of year	

See notes to financial statements.

for the years ended December 31, 1981 and 1980

1981				1980			
Operating	Restricted	Quasi- Endowment	Total	Operating	Restricted	Quasi- Endowment	Total
\$ 274,857			\$ 274,857	\$ 89,765			\$ 89,765
927,762			927,762	634,705			634,705
306,480			306,480	273,495			273,495
1,144,969	\$113,807	\$ 436,691	1,695,467	1,438,688	\$37,240	\$ 610,631	2,086,559
1,680,408			1,680,408	1,357,563			1,357,563
		5,872	5,872			(3,211)	(3,211)
326,212			326,212	289,935			289,935
852,753			852,753	1,030,367			1,030,367
<u>5,513,441</u>	<u>113,807</u>	<u>442,563</u>	<u>6,069,811</u>	<u>5,114,518</u>	<u>37,240</u>	<u>607,420</u>	<u>5,759,178</u>
1,829,743			1,829,743	1,629,361			1,629,361
320,465			320,465	323,264			323,264
294,829			294,829	330,296			330,296
365,411			365,411	649,813			649,813
159,673			159,673	172,989			172,989
391,457			391,457	310,932			310,932
88,551			88,551	337,810			337,810
<u>929,563</u>			<u>929,563</u>	<u>588,290</u>			<u>588,290</u>
4,379,692			4,379,692	4,342,755			4,342,755
431,480			431,480	189,339			189,339
97,686			97,686	211,912			211,912
325,632			325,632	258,629			258,629
<u>381,800</u>			<u>381,800</u>	<u>376,706</u>			<u>376,706</u>
<u>5,616,290</u>			<u>5,616,290</u>	<u>5,379,341</u>			<u>5,379,341</u>
(102,849)	113,807	442,563	453,521	(264,823)	37,240	607,420	379,837
(981,210)		2,217,478	1,236,268	(387,710)		1,610,058	1,222,348
(153,725)			(153,725)	(188,878)			(188,878)
(233,428)	(113,807)		(347,235)	(139,799)	(37,240)		(177,039)
<u>(\$1,471,212)</u>	<u>—</u>	<u>\$2,660,041</u>	<u>\$1,188,829</u>	<u>(\$ 981,210)</u>	<u>—</u>	<u>\$2,217,478</u>	<u>\$1,236,268</u>

GORKY
1904 - 1948
A RETROSPECTIVE



Marilyn Mazur

Diane Waldman talks to Associates at tour of *Arshile Gorky, 1904-1948: A Retrospective*

The Solomon R. Guggenheim Foundation
Supplementary Schedule of Support and Revenue, Expenses and
Changes in Fund Balances New York City Operations

Support and revenue:

Exhibition fees and other service income	
Admissions	
Membership fees	
Grants and donations	
Investment income	
Net realized gain (loss) on sale of investments	
Auxiliary services:	
Restaurant	
Catalogues and merchandise operations	
Total	

Expenses:

Museum operation:	
Salaries and benefits	
Maintenance and guard service	
Materials and supplies	
Packing, shipping and storage	
Insurance	
Telephone and utilities	
Depreciation	
Special programs	
Other	
Total museum operation expenses	

Supporting services:

Management and general	
Fund raising	
Cost of sales and expense of auxiliary activities:	
Restaurant	
Catalogues and merchandise operations	
Total	
Excess (deficit) of support and revenue over expenses	

Fund balances, beginning of year	
Transfer of Palazzo Leoni to Venice Plant Fund	
Transfer of property and equipment acquisitions from Operating Fund	
Accession of art for collection, net of deaccessions	
Fund balances, end of year	

for the year ended December 31, 1981 (with comparative totals for 1980)

						1981	1980
Current Fund							
Operating	Restricted	Quasi- Endowment	Total	Endowment Fund	Plant Fund	Total	Total
\$ 274,133			\$ 274,133			\$ 274,133	\$ 89,765
803,304			803,304			803,304	634,705
306,480			306,480			306,480	273,495
946,104	\$113,807	\$ 436,691	1,496,602			1,496,602	1,943,234
1,678,959			1,678,959			1,678,959	1,357,563
		5,872	5,872	\$ 9,609,550		9,615,422	(39,896)
326,212			326,212			326,212	289,935
781,180			781,180			781,180	932,063
5,116,372	113,807	442,563	5,672,742	9,609,550		15,282,292	5,480,864
1,741,009			1,741,009			1,741,009	1,557,019
294,928			294,928			294,928	307,523
254,322			254,322			254,322	265,714
358,981			358,981			358,981	649,434
138,552			138,552			138,552	168,485
378,318			378,318			378,318	296,727
58,000			58,000		\$ 156,660	156,660	141,304
759,166			759,166			759,166	337,810
3,983,276			3,983,276		156,660	4,139,936	502,315
431,480			431,480			431,480	4,226,331
97,686			97,686			97,686	189,339
325,632			325,632			325,632	211,912
366,571			366,571			366,571	258,629
5,204,645			5,204,645		156,660	5,361,305	333,472
(88,273)	113,807	442,563	468,097	9,609,550	(156,660)	9,920,987	5,219,683
(911,802)		2,217,478	1,305,676	13,898,516	4,477,491	19,681,683	261,181
(85,242)			(85,242)				20,130,642
(233,428)	(113,807)		(347,235)		85,242	(347,235)	(533,101)
(51,318,745)	—	\$2,660,041	\$1,341,296	\$23,508,066	\$4,406,073	\$29,255,435	20,130,642
							(533,101)
							(177,039)
							\$19,681,683



Palazzo Venier dei Leoni, Venice
courtesy of Universe Books

The Solomon R. Guggenheim Foundation
Supplementary Schedule of Support and Revenue, Expenses and
Changes in Fund Balances of the Peggy Guggenheim Collection
Venice, Italy Operations

Support and revenue:

Exhibition fees and other service income	
Admissions	
Grants and donations	
Interest income	
Catalogues and merchandise operations	
Total	

Expenses:

Museum operation:	
Salaries and benefits	
Maintenance and guard service	
Materials and supplies	
Packing, shipping and storage	
Insurance	
Telephone and utilities	
Depreciation	
Special programs	
Other	
Total museum operation expenses	
Cost of sales, catalogues and merchandise operations	
Total	
Excess of expenses over support and revenue	

Fund balances, beginning of year	
Transfer of Palazzo Leoni from New York Plant Fund	
Transfer of property and equipment acquisitions from Operating Fund	
Fund balances, end of year	

for the years ended December 31, 1981 and 1980

1981			1980		
Operating Fund	Plant Fund	Total	Operating Fund	Plant Fund	Total
\$ 724		\$ 724			
124,458		124,458			
198,865		198,865	\$143,325		\$143,325
1,449		1,449			
71,573		71,573	98,304		98,304
397,069		397,069	241,629		241,629
88,734		88,734	72,342		72,342
25,537		25,537	15,741		15,741
40,507		40,507	64,582		64,582
6,430		6,430	379		379
21,121		21,121	4,504		4,504
13,139		13,139	14,205		14,205
	\$ 12,434	12,434		\$ 6,503	6,503
30,551		30,551			
170,397		170,397	85,975		85,975
396,416	12,434	408,850	257,728	6,503	264,231
15,229		15,229	43,234		43,234
411,645	12,434	424,079	300,962	6,503	307,465
14,576	(12,434)	27,010	(59,333)	(6,503)	(65,836)
(69,408)	536,673	467,265		533,101	533,101
(68,483)	68,483	—	(10,075)	10,075	—
(\$152,467)	\$592,722	\$440,255	(\$ 69,408)	\$536,673	\$467,265

Statements of Support and Revenue, Expenses and Changes in Other Fund Balances for the years ended December 31, 1981 and 1980

	1981	1980
Endowment Fund:		
Fund balance, beginning of year	\$ 13,898,516	\$ 13,935,201
Net realized gain (loss) on sale of investments	9,609,550	(36,685)
Fund balance, end of year	<u>\$ 23,508,066</u>	<u>\$ 13,898,516</u>
Plant Fund:		
Fund balance, beginning of year	\$ 5,014,164	\$ 4,973,093
Depreciation expense	(169,094)	(147,807)
Transfer of property and equipment acquisitions from Operating Fund (Note 6)	153,725	188,878
Fund balance, end of year	<u>\$ 4,998,795</u>	<u>\$ 5,014,164</u>

See notes to financial statements.

Notes to Financial Statements

1. Summary of Significant Accounting Policies:

Basis of Presentation

The financial statements of the Foundation have been prepared on the accrual basis and include the New York City and Venice, Italy accounts of the Foundation.

Fund Accounting

In order to ensure observance of limitations and restrictions placed on the use of resources available to the Foundation, the accounts of the Foundation are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and financial reporting purposes into funds that are in accordance with specified activities and objectives. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups. Accordingly, all financial transactions have been recorded and reported by fund group.

Current Funds

Current funds consist of the Operating Fund, as well as the following other funds:

Restricted Fund

Amounts restricted by the donor for specific purposes are segregated from the Operating Fund within the Current Fund.

Quasi-Endowment Fund

Amounts designated by the Board of Trustees are indicated as Quasi-Endowment Fund and are segregated from the Operating Fund within the Current Fund.

Endowment Fund

The Endowment Fund includes funds subject to restriction by the donor requiring that the principal be invested in perpetuity.

Plant Fund

The Plant Fund includes resources restricted for plant acquisitions and funds expended for plant.

Other Matters

Grants, donations and membership fees are recorded as received and are considered to be available for unrestricted use unless specifically designated by the donor. Grants and donations specified by the donor for use in future periods or which require a stipulated rate of growth in support over a defined period are recorded as deferred income in the balance sheet and as income in the year in which they may be used or are earned. Written pledges for grants and donations are recorded as receivables in the year pledged. The amounts of the pledges to be received in the future are recorded as deferred amounts in the respective funds to which they apply.

All gains and losses arising from the sale or other disposition of investments are accounted for in the fund in which the related assets are recorded, and are determined by the first-in, first-out method. Income from investments is accounted for as revenue of the Operating Fund.

2. Investments:

Investments are recorded at cost in respect of those purchased, and in respect of those acquired by gift, bequest or otherwise, generally at market valuations at dates of acquisition or estate

tax valuations. The carrying value and market value of investments by fund were as follows at December 31, 1981:

Fund	Carrying Value	Market Value
Restricted	\$ 93,489	\$ 94,022
Quasi-Endowment	2,643,463	2,655,459
Total current funds	2,736,952	2,749,481
Endowment	20,331,730	21,739,474
	<u>\$23,068,682</u>	<u>\$24,488,955</u>

3. Art Collection:

Art objects purchased, donated and bequeathed are included in the balance sheet at a value of \$1. Donations for purchase of art objects are reported as gifts in the Statements of Support and Revenue, Expenses and Changes in Fund Balances. The cost of all art objects purchased, less the proceeds from deaccessions of art, is reported in the Museum current funds. During the years ended December 31, 1981 and 1980, purchases of art objects amounted to \$1,331,745 and \$372,199, respectively, and the proceeds from deaccessions aggregated \$984,510 and \$195,160, respectively. The estimated value of art works donated in 1981 and 1980 aggregated \$1,063,945 and \$1,416,200, respectively.

4. Property and Equipment:

A summary of property and equipment at December 31, 1981 follows:

	Gross	Accumulated Depreciation	Net
The Solomon R. Guggenheim Museum:			
Land	\$ 478,544		\$ 478,544
Building and equipment	5,959,188	\$2,174,610	3,784,578
Furniture and fixtures	175,971	55,619	120,352
Art conservation equipment	10,436	4,128	6,308
Photo equipment	14,742	5,058	9,684
Restaurant equipment	9,093	2,486	6,607
	<u>6,647,974</u>	<u>2,241,901</u>	<u>4,406,073</u>
Palazzo Leoni:			
Land	274,794		274,794
Building and equipment	353,352	35,424	317,928
	<u>628,146</u>	<u>35,424</u>	<u>592,722</u>
	<u>\$7,276,120</u>	<u>\$2,277,325</u>	<u>\$4,998,795</u>

With respect to the property and equipment of The Solomon R. Guggenheim Museum, land is recorded at cost with respect to that purchased and at estate tax valuation with respect to that acquired through a bequest; the building and all other equipment are recorded at cost. Library and documentary films are recorded at the nominal amount of \$1, and additions are expensed as acquired.

With respect to the property and equipment of the Palazzo Leoni, land and building were donated and are recorded at the tax valuation at date of gift; equipment is recorded at cost.

Depreciation is provided over the estimated useful lives of the related assets, generally on the straight-line method.

5. Pension Plan:

The Foundation has a defined benefit contributory pension plan covering substantially all of its full-time employees. Contribution to the plan for 1981 was \$50,000. There was no contribution for 1980. The Foundation's policy is to fund pension costs incurred. A summary of accumulated plan benefits and plan net assets as of January 1, 1981 is presented below:

Actuarial present value of accumulated plan benefits:	
Vested	\$955,000
Nonvested	13,000
	<u>\$968,000</u>
Net assets available for benefits	<u>\$990,654</u>

The assumed rate of return used in determining the actuarial present value of accumulated plan benefits was 6 per cent for 1980.

6. Interfund Transfers:

During the years ended December 31, 1981 and 1980, \$153,725 and \$188,878, respectively, was transferred from the Operating Fund to the Plant Fund, representing the cost of fixed assets purchased with resources of the Operating Fund.

7. Contributed Services:

A substantial number of unpaid volunteers have made significant contributions of their time in the furtherance of the Museum's programs covering most phases of the Museum's activities except for maintenance, guard service and art handling. The value of this contributed time is not reflected in these statements since it is not susceptible to objective measurement or valuation.

8. Related Party Transactions:

Service fees aggregating \$6,500 were paid to Guggenheim Brothers (a partnership). Mr. Peter O. Lawson-Johnston, a trustee and president of the Foundation, is one of the partners of Guggenheim Brothers.

9. Grants and Donations:

A summary of the sources of grants and donations follows:

	1981	1980
Governmental:		
Federal	\$ 302,690	\$ 529,000
New York State	100,000	100,000
Italian	82,781	
Other		61,707
Corporate	391,365	486,492
Foundations and trusts	537,494	538,980
Individuals	281,137	370,380
Total	<u>\$1,695,467</u>	<u>\$2,086,559</u>

10. Endowment Fund:

The Board of Trustees has designated \$143,325 in 1980 and an additional \$68,675 in 1981 for a total of \$212,000 of the Endowment Fund which may be used for the benefit of The Peggy Guggenheim Collection in Venice, Italy. At the designation of the Board of Trustees, income earned on these earmarked funds will be used for the benefit of such Collection.

11. Challenge Grant:

During 1980, the Foundation attained the specific rate of growth in external support required to meet the terms of a \$1,000,000 Challenge Grant received from the National Endowment for the Arts in August, 1979. Of this amount, \$250,000 which was included in deferred grant income at December 31, 1979 was transferred to support and revenue during 1980. The balance of the grant, \$750,000, had been recorded as support and revenue in prior years.

12. Other Museum Operation Expenses:

A summary of other museum operation expenses follows:

	1981	1980
Printing and publications	\$ 89,865	\$ 61,972
Postage	42,431	22,723
Rent	29,191	35,317
Fees and services	329,370	104,437
Travel and entertainment	151,904	128,971
Public relations	167,500	98,142
Miscellaneous	119,302	136,728
Total	<u>\$929,563</u>	<u>\$588,290</u>

13. Reclassifications:

Certain reclassifications have been reflected in the 1980 financial statements to conform with those classifications adopted in 1981.



David Heald

Estate Planning to Benefit the Guggenheim Museum

Details concerning the Guggenheim Museum and how you may give most effectively may be requested by contacting the Development Office (212) 860-1300.

Suggested Forms of Bequests

The particular form of a bequest clause will be determined by the type of bequest (specific, residual, contingent, etc.) and its purpose (endowment, restricted, unrestricted, etc.). Although it is possible to designate a specific purpose for a bequest, the functions and needs of the Museum do change in time. It is recommended, therefore, that a specific purpose be stated as a preference with the final determination to be left to the discretion of the Trustees of the Museum.

Unrestricted Bequest

"I bequeath to The Solomon R. Guggenheim Foundation, a charitable corporation established under the laws of the State of New York, the sum of dollars, to be used for the Museum's general purposes."

Endowment Gift, Income Unrestricted

"I devise and bequeath to The Solomon R. Guggenheim Foundation, a charitable corporation established under the laws of the State of New York, (insert here the amount in dollars, complete description of the securities, real estate or other property) to be known as the Fund, the principal to be added to the endowed funds of the Museum, and the net income therefrom, and such portion of the gains as determined by the Trustees, to be used for the general purpose of the Museum."

Endowment Gift, Income Restricted

"I devise and bequeath to The Solomon R. Guggenheim Foundation, a charitable corporation established under the laws of the State of New York, (insert here the amount in dollars, complete description of securities, real estate or other property) to be known as the Fund, the principal to be added to the endowment funds of the Museum, and the net income therefrom, including such portion of the gains as determined by the Trustees, to be used to (insert here how donor wishes income to be used, for example, to acquire works of art, maintain the Museum, fund curatorial salaries, support exhibition, library, publications and lecture programs, etc.).

"If in the succeeding years, circumstances have changed sufficiently in the opinion of the Board of Trustees to make it impractical to continue using the funds for the above purpose, the Trustees then may use the income, principal or both of the fund for such other purpose or purposes which, in the opinion of the Trustees, will then most nearly carry out my wishes as stated above."

Residuary Clause

"I devise and bequeath to The Solomon R. Guggenheim Foundation, a charitable corporation established under the laws of the State of New York, all (or specify a portion) of the rest, residue and remainder of my estate, whether real, personal or mixed, however and whenever acquired and wherever located, to be used (specify how bequest is to be used)."

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